

# Helmuth Feuchert

# Meine ersten Gitarrenstücke

## First Guitar pieces

# I miei primi pezzi per chitarra

Hef 4

# Meister der Romantik

Masters of the Romanticism : I maestri del Romanticismo

**RICORDI**  
Sy. 2202

Cum Privilegio e  
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Superiori



Heinz Teuchert

# Meine ersten Gitarrenstücke

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**G. RICORDI & CO.**

Bühnen- und Musikverlag GmbH.

MÜNCHEN

Die von Heinz Teuchert herausgegebene Reihe „Meine ersten Gitarrenstücke“ bringt ausgewählte Musik für Gitarre solo, die sich durch besonders leichte Spielbarkeit auszeichnet.

Die Reihe umfaßt vier Hefte, die jeweils Kompositionen einer bestimmten Stilepoche enthalten:

- Heft 1: Meister der Klassik (Sy. 2199)
- Heft 2: Meister des Barock (Sy. 2200)
- Heft 3: Meister der Renaissance (Sy. 2201)
- Heft 4: Meister der Romantik (Sy. 2202)

Jedes der vier Hefte beginnt mit sehr leichten Stücken.

Alle Stücke sind außerdem zur Erleichterung für den Spieler mit genauen Bezeichnungen für Anschlag\* und Fingersatz versehen. Die Reihe „Meine ersten Gitarrenstücke“ eignet sich deshalb auch als anregende Ergänzung zu jeder Gitarrenschule.

*The series published by Heinz Teuchert is called "My first guitar pieces" and contains selected compositions for guitar solo which are particularly easy to play.*

*The series consists of four books, each of which contains compositions of a certain period of style.*

- Book 1: Classical Composers (Sy. 2199)*
- Book 2: Masters of the Baroque (Sy. 2200)*
- Book 3: Masters of the Renaissance (Sy. 2201)*
- Book 4: Masters of the Romanticism (Sy. 2202)*

*Each of the four books commences with very easy pieces.*

*All pieces show exact instructions for touch\* and fingering to help the player. The series "My first guitar Pieces" are hence very suitable as a stimulant addition to any guitar tutor.*

La collana "I miei primi pezzi per chitarra" edita a cura di Heinz Teuchert comprende una scelta di musiche per chitarra sola, che si distinguono per la particolare facilità di esecuzione.

La collana è formata da quattro volumi, ciascuno dei quali contiene composizioni di un particolare genere o epoca:

- Vol. I: I grandi classici (Sy. 2199)
- Vol. II: I maestri del Barocco (Sy. 2200)
- Vol. III: I maestri del Rinascimento (Sy. 2201)
- Vol. IV: I maestri del Romanticismo (Sy. 2202)

Ogni volume inizia con composizioni estremamente facili.

Tutti i pezzi sono provvisti, per facilitarne l'esecuzione, dei segni per le posizioni\* e delle diteggiature. La collana "I miei primi pezzi per chitarra" è quindi un interessante complemento per ogni scuola di chitarra.

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\* Anschlagsbezeichnung:

p = Daumen  
i = Zeigefinger  
m = Mittelfinger  
a = Ringfinger

\* References to touch:

p = thumb  
i = Index finger  
m = Middle finger  
a = Ring finger

\* Segni di posizione:

p = pollice  
i = indice  
m = medio  
a = anulare

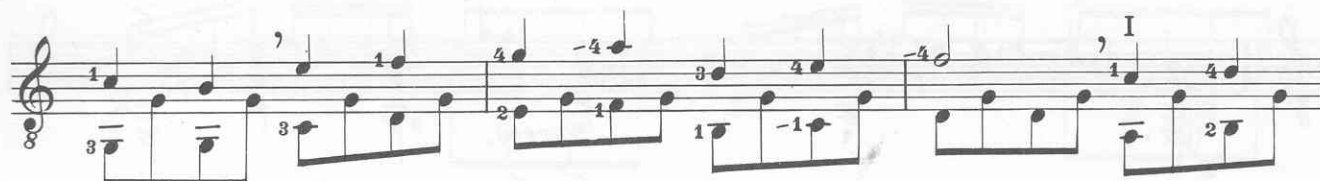
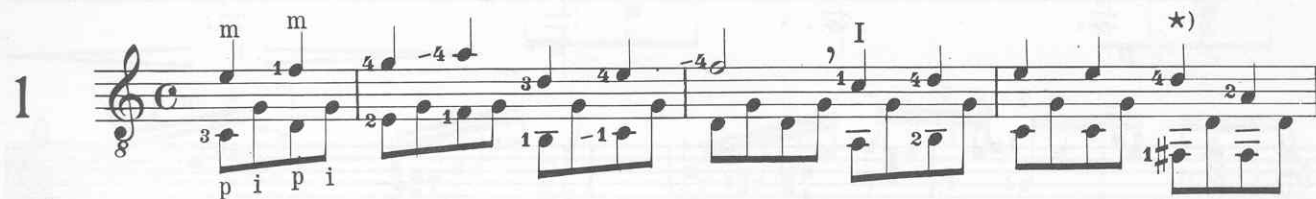
Robert Schumann (1810-1856)

## Stückchen

Aus dem „Album für die Jugend“ für Klavier, Opus 68 Nr. 5

Bearbeitung: Heinz Teuchert

Non tanto allegro



Johann Kaspar Mertz (1806-1856)

## Thema mit Variation

## Andantino

2 

## Variation



Johann Kaspar Mertz (1806-1856)

## Capriccio

Allegro

3

The musical score is written for guitar on a single staff with a treble clef and a key signature of one sharp (F#). It consists of 32 measures. The tempo is marked 'Allegro'. The score includes various musical notations such as slurs, accents, and dynamic markings (p, mf, f). Fingerings are indicated by numbers 1-4. The piece ends with a double bar line and repeat dots.

Louis Spohr (1784-1859)

## Romanze

(Original für Klavier)

Bearbeitung: Heinz Teuchert

## Andantino

4

8

8

8

8

8

1.

2.

Napoleon Coste (1806-1883)

## Barkarole

5

*p*

*mf*

Flag. XII ①

*FINE*

IV I

*D.C. al Fine*



Heinrich Marschner (1795-1861)

## Bagatelle a-Moll

Aus den Bagatellen für Gitarre, Opus 4

Andantino

6

*p*

*f*

*p*

*dolce*

*f*

*a m*

*p*

*mf*

*cresc.*

*Flag*

*Flag*

*decresc.*

*i m*

*a*

*IV*

*mf*

*p*

*I*

*i m a m i*

*i m a i m*

*a m i*

*Steg*

*decresc.*

*pp*

Heinrich Marschner (1795-1861)

## Bagatelle G-Dur

Aus den Bagatellen für Gitarre, Opus 4

Andante

7 *dolce*

*mf*

*p*

*f*

*fz*

*mf*

Heinrich Marschner (1795-1861)

## Bagatelle C-Dur

Aus den Bagatellen für Gitarre, Opus 4

Allegro

8

*f*

*p*

*mf*

*mf*

*mf*

*mf*

*mf*

*FINE*



Musical score for a single melodic line on a treble clef staff with a 4/8 time signature. The score consists of nine staves of music. It includes various musical notations such as eighth notes, quarter notes, and rests, along with dynamic markings (*p*, *mf*, *f*, *fz*), articulation (accents), and fingerings (1, 2, 3, 4). The piece concludes with a double bar line and the instruction *D.C. al Fine*.

*D.C. al Fine*

Carl Maria von Weber (1786-1826)

## Romanze

Aus der Bühnenmusik zu „Donna Diana“

(Original für 2 Gitarren)

Bearbeitung: Heinz Teuchert

9

*p*  
*mf*

*cresc.*  
*mf*

*f*  
*decresc.*  
*p*

*mf*  
*p p m i*  
*p i m i*  
*a m i p i m*

*i m*  
*a i p i m i*

Musical score for a piece in D major (two sharps), 4/4 time. The score is written for piano and voice.

**First System:** Piano introduction. Treble clef, key signature of two sharps. Dynamics: *mf*.

**Second System:** Vocal entry. Treble clef, key signature of two sharps. Dynamics: *mf*. Lyrics: *p i p i*. Includes first ending bracket labeled "1." and a *rit.* (ritardando) section.

**Third System:** Piano accompaniment. Treble clef, key signature of two sharps. Dynamics: *mf*. Lyrics: *p p p*.

**Fourth System:** Piano accompaniment. Treble clef, key signature of two sharps. Dynamics: *mf*.

**Fifth System:** Vocal entry. Treble clef, key signature of two sharps. Dynamics: *mf*. Includes a *rit.* section and a *a tempo* section. Lyrics: *i a p* and *p i m a i m i*.

**Sixth System:** Piano accompaniment. Treble clef, key signature of two sharps. Dynamics: *f*. Lyrics: *m p i*.

**Seventh System:** First ending bracket labeled "1." and second ending bracket labeled "2.". Treble clef, key signature of two sharps. Dynamics: *f*. Lyrics: *p i m p i*. Ends with a repeat sign and a key signature change to D major.



E. T. A. Hoffmann (1776-1822)

## Melodia

Bearbeitung: Heinz Teuchert

Aus der Klaviersonate Nr. 3

10

*mf*

*m*

*p*

*f*

*p*

VII

V

cis

V

II

III

Steg

The musical score is written for guitar in G major (one sharp). It consists of ten staves of music. The notation includes various chords, scales, and technical markings such as fingerings, dynamics, and articulation.

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). The first measure has a dynamic marking *p* (piano). The piece ends with a dynamic marking *mf* (mezzo-forte).
- Staff 2:** Continues the melodic line with various fingerings and a dynamic marking *mf*.
- Staff 3:** Features a Roman numeral **VII** above the first measure and a Roman numeral **V** above the fifth measure. The piece ends with a dynamic marking *mf*.
- Staff 4:** Features a Roman numeral **II** above the fifth measure and a Roman numeral **V** above the sixth measure. The piece ends with a dynamic marking *p* (piano).
- Staff 5:** Features a Roman numeral **III** above the first measure. The piece ends with a dynamic marking *p* (piano).
- Staff 6:** Continues the melodic line with various fingerings and a dynamic marking *mf*.
- Staff 7:** Features a Roman numeral **VII** above the first measure. The piece ends with a dynamic marking *mf*.
- Staff 8:** Features a Roman numeral **V** above the first measure. The piece ends with a dynamic marking *mf*.
- Staff 9:** Continues the melodic line with various fingerings and a dynamic marking *mf*.
- Staff 10:** Features a Roman numeral **V** above the first measure. The piece ends with a dynamic marking *mf*.

Antonio Cano (1811-1897) ★)

## Romance

11

V

VII

FINE

★) Die Autorschaft Canos an diesem beliebten, zum Genre romantischer Unterhaltungsmusik gehörenden Stück, gilt nicht als sicher.

★) It has not been proved that Cano is the composer of this well known piece, which belongs to the category of Recreational music in the Romantic idiom.

★) Non è certo che la paternità di questo celebre pezzo, appartenente al repertorio romantico d'intrattenimento, sia da attribuire a Cano.



II

VII

IX

V

II

1.

2.

D.C. al Fine

Francisco Tárrega (1852-1909)

## Drei Präludien

## Endecha

Cantabile

12

8  $\textcircled{6} = D$

*m*

VII

*m*

V

IX

X

VIII

I

III

II

1. 2.

## Oremus

Lento

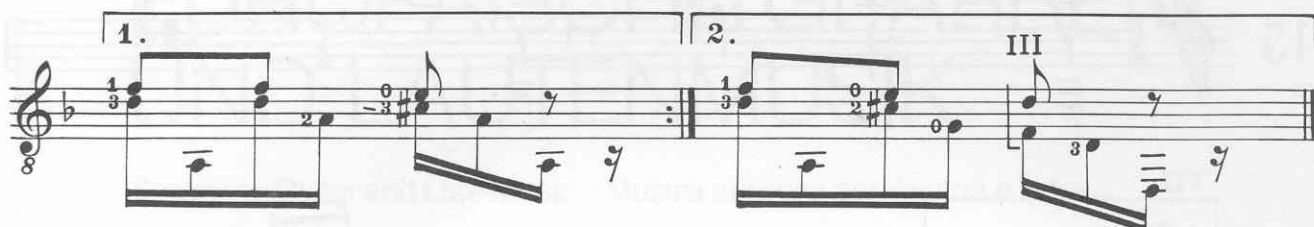
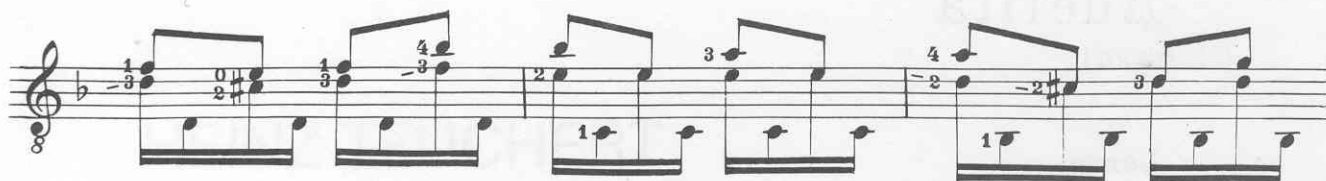
13

8  $\textcircled{6} = D$

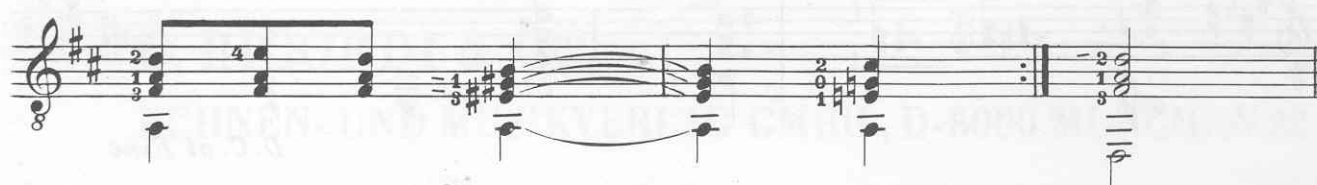
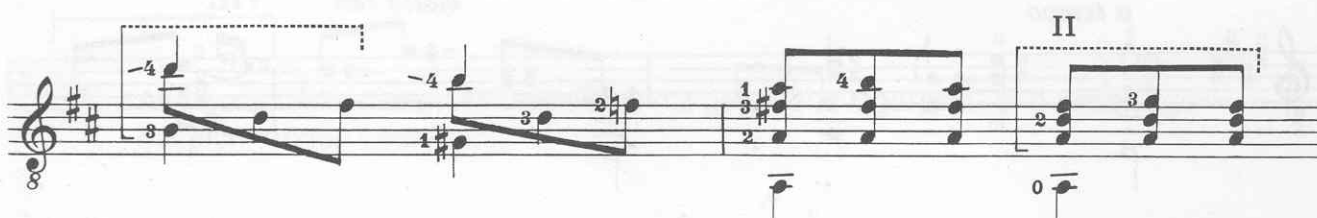
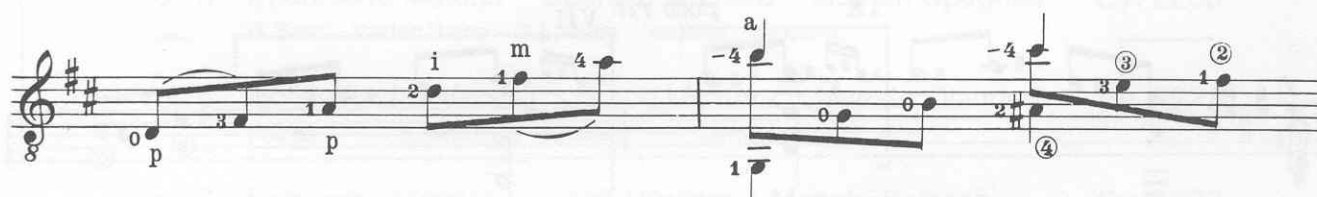
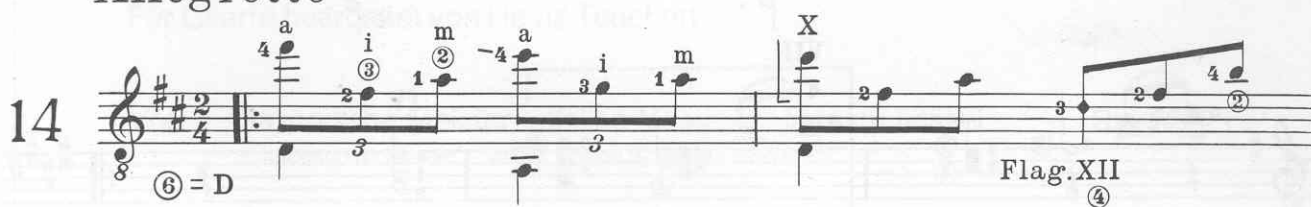
VIII

III

I



### Allegretto



Francisco Tárrega (1852-1909)

## Adelita

(Mazurka)

Lento

15

VII

IV

IV

IX poco rit. VII

a tempo molto ten. VIII

II

FINE

D.C. al Fine



# RICORDI

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Alle Solostücke dieser Heftreihe sind mit genauen Fingersatz- und Anschlagsbezeichnungen versehen.

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# JOHANN SEBASTIAN BACH

Für Gitarre bearbeitet von  
Transcribed for guitar by  
Trascritta per chitarra da

LAUTENMUSIK  
MUSIC FOR LUTE  
MUSICA PER LIUTO

HEINZ TEUCHERT

Die hervorragenden Gitarrenbearbeitungen dieser Reihe sind mit einem lückenlosen Fingersatz versehen, der dem Gitarristen wesentliche Hilfe zur Überwindung technischer Schwierigkeiten bietet. Die ausführlichen Bezeichnungen ermöglichen außerdem ein frühzeitiges Einbeziehen dieser Werke in den modernen Gitarrenunterricht, zumal sich in allen Lautensuiten Bachs auch leichter spielbare Sätze von großer musikalischer Schönheit finden.

*The guitar arrangements in this series have been supplied with complete fingerings, whose purpose is to give the guitarist practical help to overcome their technical difficulties. The indications for the corresponding performance should also facilitate the inclusion of these pieces in the earlier stage of guitar study; it is sometimes possible to find very beautiful yet not so difficult music among Bach's lute suites.*

Le ottime revisioni per chitarra di questa serie sono dotate di diteggiature ineccepibili, che offrono al chitarrista un aiuto essenziale per il superamento delle difficoltà tecniche. I segni di revisione dettagliati permettono inoltre di inserire fin dai primi passi queste composizioni nell'odierno insegnamento della chitarra, e rendono più accessibile l'esecuzione delle Suites per liuto di Bach, fra cui troviamo brani di profonda bellezza e non difficili da eseguirsi.

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(Original für Laute in g-Moll)  
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- Sy. 2217 Lauten-Suite Nr. IV E-Dur  
Präludium — Loure — Gavotte en Rondeau — Menuett I —  
Menuett II — Bourrée — Gigue
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